ESTAMPAS MEXICANAS DEL SIGLO XIX

MEXICAN 19th CENTURY PRINTS

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MEXICAN 19th CENTURY PRINTS

Secretaría
de
Relaciones Exteriores

Cover
Recuerdos de México
1863
Hesiquio Iriarte
Cat. 24

ESTAMPAS MEXICANAS DEL SIGLO XIX

MEXICAN 19th CENTURY PRINTS

Collection Banco de México

The Secretariat of Foreign Affairs
wishes to thank the
Secretariat of Tourism
for its collaboration in the publication of this Catalogue.

Foreword

It is with great pleasure that the Secretariat of Foreing Affairs presents the exhibition "Mexican XIX Century Prints", from The Collection of the Banco de México.

The exhibit, which recaptures images of a recently independent Mexico, together with its vast cultural wealth, has been inspired by the understable awe that our landscapes aroused in numerous foreing painters. The creators of these images meticulously portray mexican time and life, revealing its very soul.

The purpose of these prints, created mostly by travelers, was to illustrate publications. Today these prints, travelers in and off themselves, tour various countries. They beckon us to remember what universal culture owes to the intrepid and contemplative spirit of those fearless explorers venturing into unknown lands and the generosity that motivated them to share their discoveries.

We wish to thank the Banco de México for providing this exhibit. Likewise, we hope these works will evoke in the observer the enduring testimony of Mexico's friendship.

FERNANDO SOLANA

Introduction

El Banco de México has a collection of 19th Century engravings and lithographies, the value of which is owed to the quality of the works, the variety of their subject matter, and the many artists it includes, both Mexican and foreigners. This can be considered one of Mexico's more complete collections and one of the more representative documentaries of the historical development of that Century.

The 19th Century marks not only the birth of Mexico as an independent nation, but also the opening of its large territory —until then partially unknown to the world— to the examination of foreigners who traveled through the Mexican nation, leaving with us both the wealth of their prose and their splendid illustrations.

Heirs of the iconographic language of the German scientist Alexander von Humboldt, these traveling artists who toured our country during the first half of last Century found in their mastering of the old engraving technique, and latter of lithography, the medium to express their interests, feelings, concerns and even their dreams.

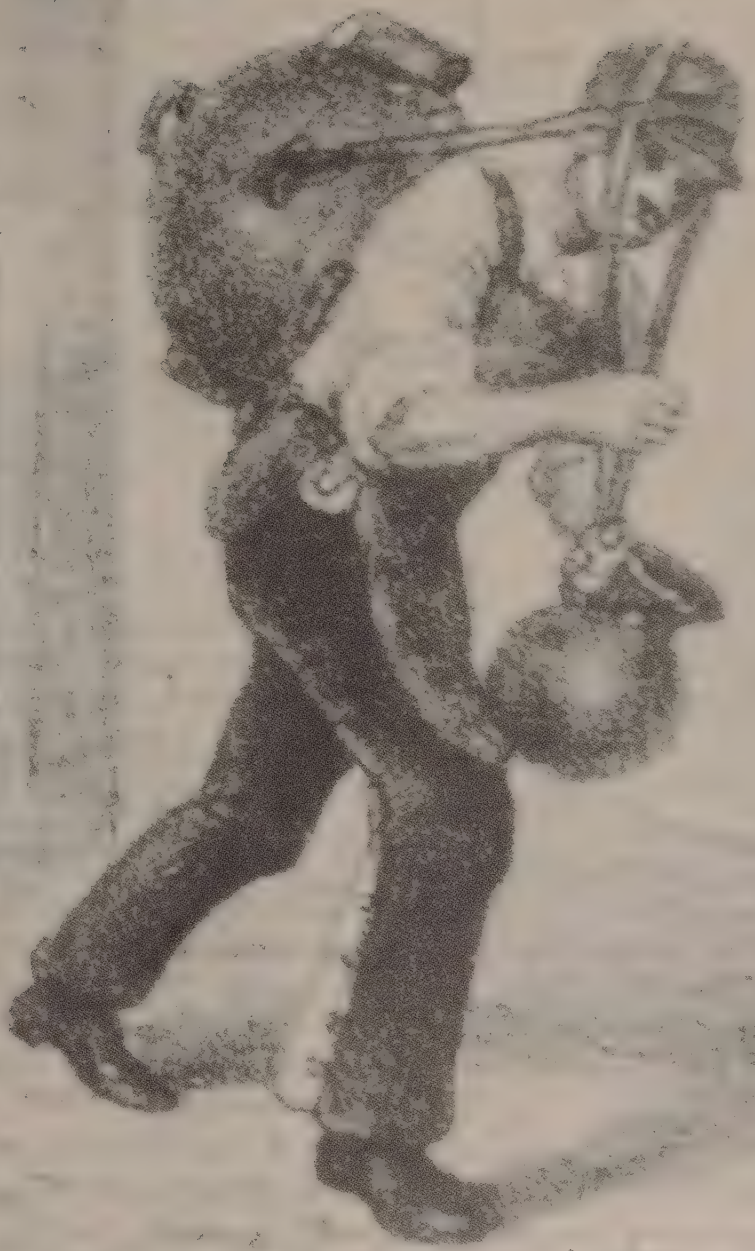
In the same manner, graphic art provided an excellent medium for Mexican artists to achieve national integration, which was so necessary for a recently independent country, as it ensured a prompt, economic and fast diffusion of ideas.

It is for these reasons that the exhibit organized by the Mexican Secretariat of Foreign Affairs in collaboration with the Banco de México has the objective of showing, through a selection of sixty four graphic works, the image projected by Mexican artists, engravers and

lithographers of their co-nationals, the enviroment in which they lived, and their view of past historical events and old civilizations. To provide a comparison, the exhibit includes images produced by European artists on the same subjects, thus allowing the public to reach interesting conclusions about the period's history, art, archaeology, botany, sociology and other areas of knowledge.

Whether with a realistic or romantic style, for the purpose of being didactic, providing a social critique, or simply registering in graphic form their experiences, both the Mexican and European artists here represented created great works of graphic art, and bequeathed to posterity the most complete, varied and descriptive view of 19th Century Mexico.

ELENA HORZ DE VÍA
Cultural Adviser Banco de México
Curator of the Exhibition



The Historical Context

The historical subject matter of the exhibition covers two main areas, the rescue of the archaeological past, and the testimony of important deeds or events.

The first news concerning the existence of old American civilizations were spread through the chronicles of the persons who visited Mexico in the 16th Century. From that time onwards, and practically up to the visit of Alexander von Humboldt, no scholar was particularly interested in investigating and making known in great detail the archaeological treasures of Mexico. It was not until the 19th Century that the eagerness of foreign travelers aroused the interest of national scholars in rescuing the prehispanic past. Consequently, all the plates printed at that time on the subject of "Mexican Antiquity", apart from their aesthetic value, are priceless as archaeological documents.

The technique of lithography was especially suitable to a faithful and fast reproduction of the work of artists such as Frederick Catherwood and Frederick Maximilian Waldeck, for whom rescuing the prehispanic world became an important goal in their lives.

It should be recalled that there were few people in Europe who accepted without reservations that the view of America conveyed by 16th Century chroniclers and the traveling painters of the 19th Century, was not the fantasy of demented minds.

Graphic reports of prehispanic

monuments in Mexico City, Cholula, Xochicalco, as well as the remarkable Mayan constructions, were essential to the study of prehispanic Mexico, since they provided images in which artistic realism had been put at the service of archaeology, and thus could be scientifically examined.

Artists such as the ones we have mentioned accurately followed the expectations and recommendations of Humboldt, that the works on the subject of nature should reflect, in a realistic manner, the essence of America, and that these works should be so exact as to provide a reliable source for research.

With reference to historical evidence, there is a marked interest on the part of the artists to represent the values which Mexico was stressing at the time, in order to achieve national unity.

The extolling of heroes through the graphic representation of their deeds, the reproduction of battles and remarkable events was also an important motif in the illustration of magazines, brochures and books. Because of their historical significance and graphic quality, the plates on historical themes are considered a very important section of this exhibition.

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Cat. 3

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Cat. 13

Cat. 14

Cat. 1

The Urban Context

It was in the Renaissance that painters began to favor urban landscapes as a pictorial genre worth of admiration. In the 19th Century this genre was well known and appreciated, for which reason it is one of the interesting subjects included in the exhibition.

At the time that traveling chroniclers began to arrive in Mexico, which coincided with the time that the Mexican themselves were influenced by this scientific-artistic spirit, the dominant architectural style throughout the country was the Mexican Baroque.

The image of Mexico we see in these plates is almost photographic. The drawings record all formal and decorative details of the buildings in a clean composition. These works, for the most part, have an informative purpose, for which reason their style is realistic and thorough.

This subject matter was approached in two different ways, as the main theme of the work, and as the scenario for representing the manners of the time or historical events. Thus, there are many representations of public recreation places, such as the Alameda and Chapultepec parks, the Bucareli promenade, theaters and buildings.

One very popular subject was that of general views of cities, whether from the high tower of a church, or the really daring views from balloons. Plazas and streets are rendered in great detail, revealing the magnificent

buildings which our country had at that time.

There is a repertoire of views which are frequently repeated. In the coast, important ports such as Veracruz —gate of arrival for most travelers—, Acapulco, Campeche or Tampico; cities and mining centers, such as Zacatecas, Sombrerete, San Luis Potosi, Zimapán and Aguascalientes, among the most popular; commercial centers, such as Valladolid —today known as Morelia—, Guadalajara, and, of course, Mexico City, the capital, with the well-known views of the Plaza Mayor (main square) —particularly its southwest view—, the Santo Domingo Square, the Alameda Park, and the shrine of Our Lady of Guadalupe, among others.

All representations bring attention to the large and orderly extension of 19th Century cities; which provide the best possible architectural setting for city strolling in a completely unpolluted environment. The works depict magnificent cathedrals, churches in honor of various holy figures, palatial homes and majestic public buildings which indicate the wealth of the country and the good taste of its inhabitants.

The artists gave the same attention to the native architecture, which they also reproduced faithfully. There are very interesting examples of the appearance of the shacks built in the warm regions, with their unmistakable roof of weaved palm leaves; the huts in cold regions, built with wood and peaked roofs, which have a certain European look; or the small adobe houses.

Sometimes, the prints represent buildings and urban landscapes which no longer exist, hence the important documentary value of the works, apart from their beauty.

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Cat. 29

Cat. 20

Cat. 35

Cat. 23

The Rural Context

There is no doubt that foreigners were deeply impressed by the magnificence and exoticism of Mexican geography.

In the 19th Century, there was a special desire to put on paper and canvas views up to then unknown to the Europeans.

The presence in America of the German scientist Alexander von Humboldt, who visited Mexico, was decisive to the development of different stages in the appreciation of Mexico as an independent nation. The significance for the art world of Humboldt's trip to Mexico, is not only because he created and disseminated images and scientific information on this continent, but also because his aesthetic views on the value of the objective reproduction of nature, made artists use their drawing skills to represent with academic realism the subjects they found in the outdoors. The Mexican landscape, which charmed the traveler, inspired these artists to depict the natural, true and real beauty of the various regions of the country.

Humboldt developed a very important concept for landscape painting. He proposed that the artists reproduced only the most typical aspects of a region's personality, and he considered of utmost importance to reproduce the shape of mountains and the most representative plants of a particular area, so as to provide an accurate rendering of the vegetation in each climatic zone. These graphic documents many times are the result on an intensive observation *in situ*, as the provide a

wealth of information on geographical conditions.

Not all artists followed this approach. There was another style, characterized by images carefully crafted from a technical standpoint, although not totally faithful to the botanical details of the scene being depicted. I refer to the works which contain symbolic imagery that had become representative of America. Botanical elements with such symbolic value include the maguey plant and the palm tree, both of which were considered particularly characteristic of the Mexican flora. These plants frequently appear in close-ups, sometimes even next to each other, as if they were a plastic formula.

Inspired by Humboldt, several artists became interested in depicting rural scenes in a synthesis of nature and art. The Mexican landscape was imprinted in their memory, the clear blue sky of the Valley of Mexico, the majesty of the Anahuac mountains, the imposing Orizaba Peak, the beauty of the rock formations in Santa María Regla, the exuberance of the tropical jungles. . .

Like their European colleagues, the Mexican artists also enjoyed the landscape tremendously; it is sufficient to remember the pleasure they took in frequenting promenades like La Viga, Santa Anita, and the Chapultepec Park. It was in the 19th Century, when Mexican artists had their first aesthetic meeting with nature, since landscape painting did not exist in colonial times other than to provide a context for other kinds of painting.

In what regards to technique, engraving allowed the desired and precise reproduction of details. Lithography offered the means for soft expression, with many possibilities for varicolored effects, as well as for the intensity of accents and chromatic tonalities.

However, the characteristics of lithography did not allow the exact reproduction of small objects, such as leaves, flower petals and foliage, for which reason the type of vegetation depicted is recognized by its contours and color tones, rather than by the details.

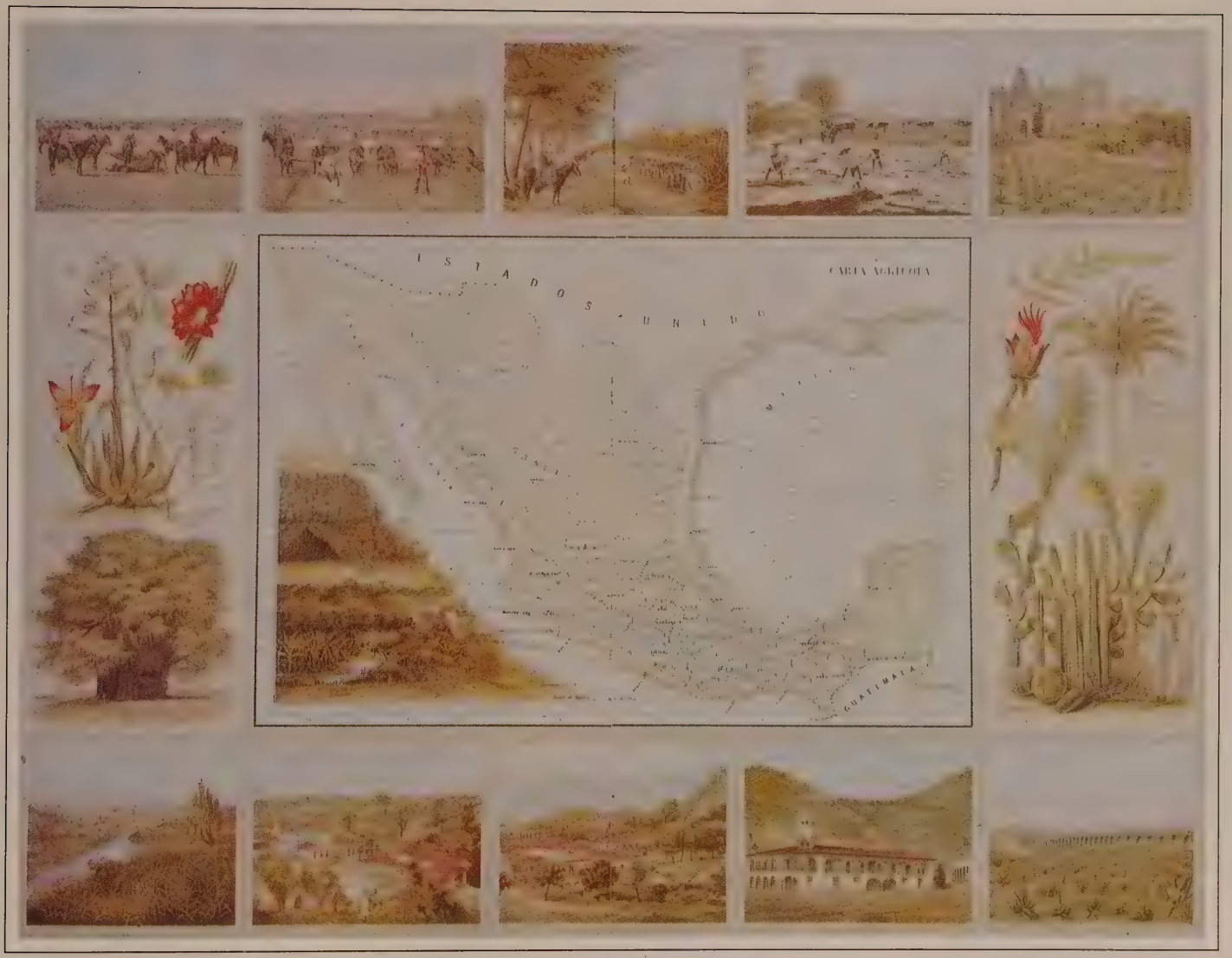
Cat. 46

Cat. 47

Cat. 45

CARTA HIDROGRAFICA
ESTADOS UNIDOS
GOLFO DE MEXICO
GUATEMALA

Cat. 39



Cat. 37

Cat. 41

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The Inhabitants

In looking at these works, we are almost overcome by nostalgia. The way of life in the city and the provinces portrayed by the works, the many characters we see in the fields, squares, streets, or looking through balconies and windows, all present us with a society which is just beginning to experience its independence.

Along this exhibition, we see a large quantity of people in motion; figures which in their day-to-day occupations give life to the scenes depicted in the works.

Life in Mexico, which had been forgotten by the people beyond the ocean, came to public light in "the second discovery" of the country, which took place during the 19th Century; and the Mexican people, as well as other aspects of the country, became known through literature and printing.

After three centuries of colonization, the Mexicans were the result of a varied mixture of the races who had emigrated to the territory from the furthest regions of the world, and the many ethnic groups which inhabited Mexico originally.

A variety of dress, customs and languages indicated the heterogeneous character of the population.

The people represented in these plates are of the most diverse socio-economic levels, from the highest to the medium and even low classes.

Among the first who stand out, there are personalities from the highest political,

social or ecclesiastical circles wearing the elegant and sophisticated garments and jewelry, which impressed even the visitors from European capitals. These characters appear mostly in the company of representatives from classes of lower economic means, whose dresses —for the most part related to their trade— also caught the attention of Mexican artists. These colorful dresses were justly valued in Mexico as symbols of the national identity, which was so earnestly sought at the time, and their variety, gaiety and design caught foreigners by surprise.

This subject matter is depicted in engravings and lithographies, which constitute a rich sample of the various economic activities that took place in 19th Century Mexico. Some of these economic activities have survived to our days.

Frequently, we see characters related to the countryside, from rich landowners, to ranchers, muleteers, and even the lowly coalheaver indians; we also see the patient miners, who buried themselves for life, in exchange for a miserable salary; and the artisans, who forged tools, and produced garments, ceramic, baskets, and other objects of high quality. Our attention is called by picturesque trades, such as that of the *tlachiquero,* the person in charge of extracting from the maguey plant a syrupy water known as *aguamiel,* a basic ingredient in the fabrication of the popular *pulque* drink. Another trade is that of the water bearer, who distributed to the various houses the water carried into the city by impressive aqueducts. The so-called glass peddler, which in fact bartered all sorts of merchandise for used wares; the *tocinero,* who sold lard; the candle merchant; the *molenderas,* women whose job it was to grind the corn used by the *tortilleras,* that is, the women who made *tortillas.* There were extremely picturesque trades, such as those of the *cabecero,* who peddled appetizing heads of lamb in a small portable oven; the *chiera,* whose melodious voice offered fresh fruit drinks to passersby from an elaborately decorated stand; and the *cedacero* or basket merchant, as well as many others.

The colonial class system changed during the 19th Century, and what we call today professions, were at the time, only practiced by the privileged classes.

In most scenes we see monks and priests of various religious orders, ranks

and titles, thus indicating the important role they played in Mexican life.

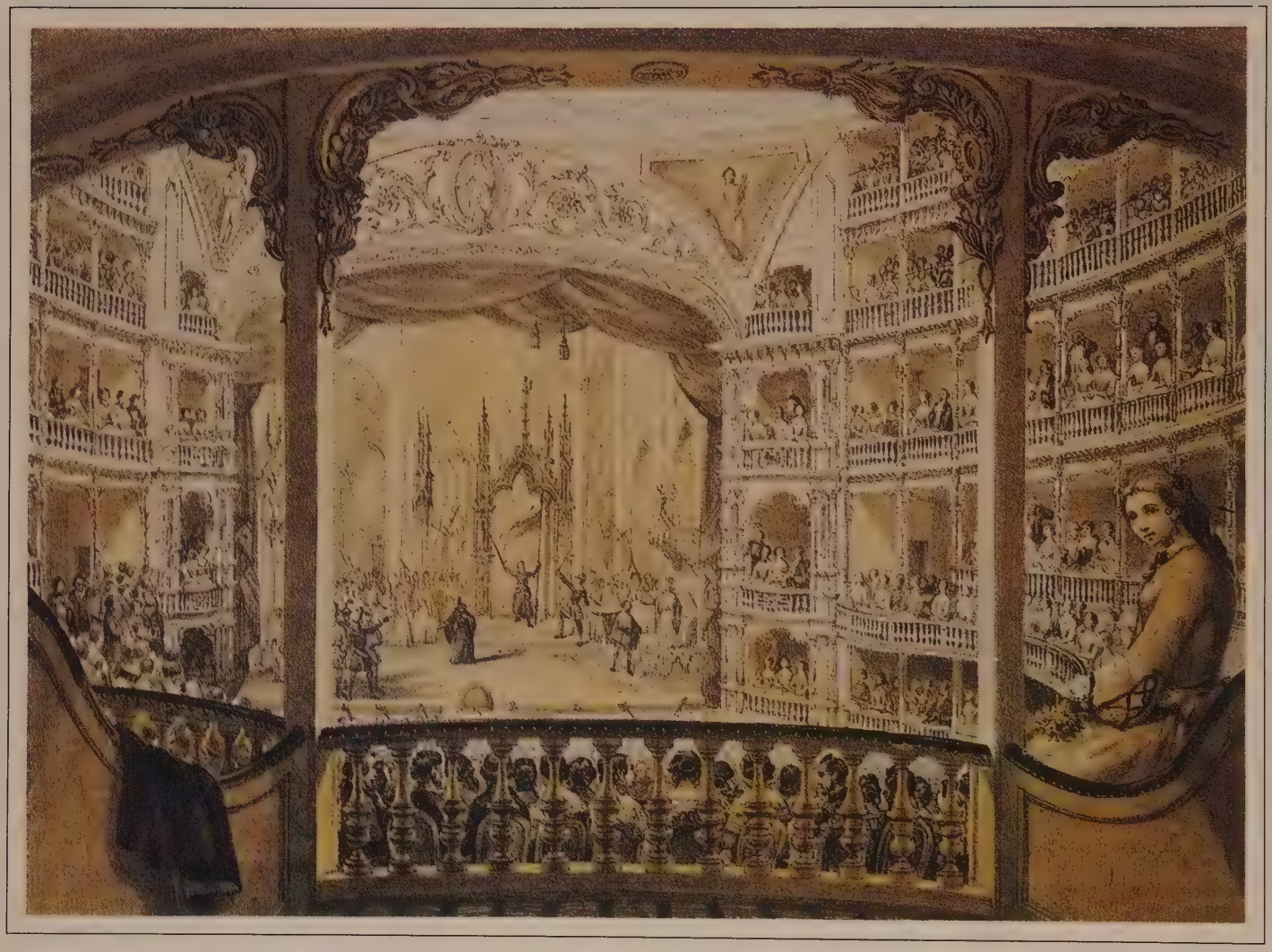
There are many war scenes, in which the members of the permanent army and their well established rank are easily distinguishable from the soldiers drafted according to need.

It is very interesting and worth admiring the detail with which dresses are rendered for the most part. The costumes of some indian groups stand out for their ornamental wealth; the dress of high-society ladies, for their sophistication; and the garments worn by some members of the middle class, such as the *chinas,* for the mixture of native and foreign elements.

The value of these works is not only aesthetic but also documentary, since they depict interesting scenes, many of which can not longer be seen. This representation of Mexican characters from the most varied classes constitutes an ethological, social and economic testimony of conditions in various regions of 19th Century Mexico.

Cat. 59

Cat. 50



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Catalogue and Diagrams

The information listed in this catologue has been copied from the original lithographies and engravings. It includes the title, the name of the book into which it was bound originally, the name of the artist, the data printed in the bottom of the illustration, the technique and the actual size of the stamp; at the beginning of each reference, the reader will find a translation to the English language for the better understanding of the work.

In order to make the catalogue more didactic, we are also including a dictionary of abbreviations and four diagrams containing information on the major artists and illustrated books on Mexico, represented in this exhibition.

THE HISTORICAL CONTEXT

MEXICAN ARTISTS

1. **An episode in the Barranca Seca**
   Un episodio en la acción de Barranca Seca
   Album de la Guerra
   Litog. de Iriarte, Ca.
   Sta. Clara No. 23
   Lithograph
   29.0 × 20.0 cm.

2. **Assault and seizure of the stronghold at Puebla by the Republican Army under the command of Gen. Porfirio Díaz. April 2, 1867**
   Asalto y toma de la Plaza de Puebla por el Ejército Republicano al mando del gral. Porfirio Días. 2 de Abril de 1867 (sic)
   Album de las Batallas
   Villasana del.
   Imp. por Iriarte. México
   Lithograph
   24.3 × 31.5 cm.

3. **X. Historic and Archaeological Chart**
   X. Carta Histórica y Arqueológica
   Atlas pintoresco e histórico de los Estados Unidos Mexicanos
   A. García Cubas
   Debray sucesores-México
   Lithograph
   66.5 × 51.0 cm.

4. **XI. Kingdom of New Spain**
   XI. Reyno de la Nueva España (sic)
   Atlas pintoresco e histórico de los Estados Unidos Mexicanos
   A. García Cubas
   Debray sucesores-México
   Lithograph
   69.5 × 52.0 cm.

5. **The Tacubaya Martyrs**
   Los Mártires de Tacubaya
   El Libro Rojo
   P. Miranda invo.
   S. Hernández Litogo.
   Lithograph
   24.0 × 32.0 cm.

6. **Mexican antiquities which exist in the National Museum of Mexico. 1857**
   Antigüedades mexicanas que existen en el Museo Nacional de México. 1857
   México y sus alrededores
   C. Castro del. y lit.
   Imp. lito. de Decaen México,
   Portal del Coliseo Viejo
   Lithograph
   23.0 × 33.0 cm.

7. **View of Chapultepec taken from the South East. Showing the attack on the Castle by the Divisions of Genls. Quitman & Shields**
   Vista del ataque al Castillo de Chapultepec por las Divisiones de los Generales Quitman y Shields
   Luis Meunier Almacén de la Profesa 3a. calle de S. Francisco No. 5
   Lithograph
   37.0 × 24.7 cm.

TRAVELING ARTISTS

8. **Capture of Puebla**
   Prise de Puebla
   17 Mai 1861
   París Gosselin, Editr. Impr. r. St. Jacques 71.
   V.A. Jain
   Lithograph
   46.5 × 33.0 cm.

9. **Imprisonment of Cuatimozin, Emperor of Mexico**
   Prisión de Cuatimozin Emperador de Méjico (sic)
   Historia de la Marina Real Española
   Urrabieta lito.
   Lit. de Martínez Madrid
   Lithograph
   27.5 × 41.5 cm.

10. **Xochicalco Monument**
    Monument de Hochicalco (sic)
    Ch. Sauvageot del.
    Le seure s.c.
    Engraving
    14.0 × 18.0 cm.

11. **Old Mexican Sculptures. Plate 1**
    Anciennes sculptures Mexicaines. Planche 1
    Atlas Historique
    Lith. de Marlet
    Lithograph
    15.3 × 10.2 cm.

12. **The French army in Mexico New Imaginery by Epinal**

L'armée Française au Mexique
Nouvelle Imagerie d'Epinal
Engraving
25.0 × 39.0 cm.

13. **Pass in the Sierra Madre near Monterrey**
Pass in the Sierra Madre near Monterrey Mexico
John Phillips (s/f)
Day & Son lithrs. to the Queen
Lithograph
37.0 × 24.5 cm.

14. **Veracruz, promenade, cementery, encampment and Island of Sacrifices**
Vera-Cruz
Paseo, cementerio, campamento é isla de Sacrificios (sic)
Photographie d'après nature par Auguste Daries
Imp. Lemercier r. de Seine 57
París
Lithographié par Sabatier et Didier
Lithograph
71.0 × 49.0 cm.

15. **Castle at Tulum**
Castle at Tuloom (sic)
Views of Ancient Monuments in Central America, Chiapas and Yucatan
Frederick Catherwood (s/f)
Lithograph
38.0 × 28.0 cm.

16. **The Zodiac**
El Zodíaco
Viaje pintoresco y arqueológico sobre la parte más interesante de la República Mexicana
Nebel del.
Arnout lith.
Lith. de Bernard et Frey
Lithograph
41.5 × 30.5 cm.

THE URBAN CONTEXT

MEXICAN ARTISTS

17. **Cordoba (taken from the Coscomatepec Road)**
Córdoba (tomada desde el camino de Coscomatepec)
Album del Ferrocarril Mexicano
Lithograph
23.0 × 35.0 cm.

18. **Panoramic view of Puebla**
Panorama de Puebla
(Tomado desde la torre de San Francisco)
Album Mexicano
Lito. Debray Sucs. Portal del Coliseo Viejo
Lithograph
26.5 × 17.0 cm.

19. **Veracruz**
Veracruz
Album del Ferrocarril Mexicano
C. Castro del. y lit.
Cromolitografía de Víctor Debray
Lithograph
23.5 × 34.3 cm.

20. **Square of Guadalupe**
Plaza de Guadalupe
Album Mexicano
A. Gallice
Lito. Debray Sucs.
Portal del Coliseo Viejo
Lithograph
27.0 × 18.0 cm.

21. **Municipal House or Diputation**
Casa Municipal o Diputación
México y sus alrededores
C. Castro y J. Campillo del. y Lito.
Litog. de Decaen editor, México
Portal del Coliseo Viejo
Lithograph
23.0 × 33.0 cm.

22. **San Angel. The Square of San Jacinto**
San Angel. Plaza de San Jacinto
México y sus alrededores
Lithograph
26.0 × 14.0 cm.

23. **The village of Ixtacalco taken from a balloon**
El Pueblo de Ixtacalco
Tomado en Globo
México y sus alrededores
C. Castro y J. Campillo del. y lito.
México. Litog. Decaen,
Portal del Coliseo Viejo
Lithograph
33.0 × 23.0 cm.

24. **Remembrances from Mexico**
Recuerdos de México
H. Iriarte dibujó
México, Imprenta litog.
Cr. de Sta. Clara No. 23
Propiedad de F.A. Lüdert
Lithograph
60.0 × 38.0 cm.

25. **Interior of the Alameda of Mexico**
Interior de la Alameda de México
Album Mexicano
A. Gallice
Lito. Debray Sucs. Portal del Coliseo Viejo
Lithograph
26.6 × 18.0 cm.

26. **Square of San Agustín de las Cuevas**
Plaza de San Agustín de las Cuevas
México y sus alrededores
Lithograph
26.5 × 14.5 cm.

TRAVELING ARTISTS

27. **Popocatepetl, Iztaccihuatl. Puebla**
Popocatepetl, Iztaccihuatl. Puebla
Egerton's Views in Mexico
D. T. Egerton. 1840
Lithograph
59.0 × 41.5 cm.

28. **Campeche**
Campeachy (sic)
México
John Phillips (s/f)
Day & Son lithrs. to the Queen
Lithograph
37.5 × 24.5 cm.

29. **First panoramic view of México taken from the San Agustín Tower. Dedicated to His Excellency Antonio López de Santa Anna**
1a. Vista del Panorama de México tomada desde la torre de San Agustín a su Escelencia el Señor D. Antonio López de Santa Anna (sic)
Pedro Gualdi pintó y lit.
Imprenta Lito. de Masse y Decaen
Callejón de S. Clara No. 8
Lithograph
51.3 × 33.0 cm.

30. **Papantla. Town of Totonaco Indians**
Papantla. Pueblo de indios totonacos.
Viaje pintoresco y arqueológico sobre la parte más interesante de la República Mexicana
C. Nebel del.
Lith. de Lemercier à París
Monthelier lith
Lithograph
32.5 × 22.0 cm.

31. **Santo Domingo**
St. Domingo
Mexico
John Phillips (s/f)
Day & Son lithrs. to the Queen
Lithograph
37.0 × 26.0 cm.

32. **Sombrerete**
Sombrerete
Six Views of the Most Important Towns and Mining Districts upon the Tableland of Mexico.
Drawn by Mrs. H.G. Ward
Engraved by John Pye
Engraving
32.5 × 11.4 cm.

33. **View of Mexico taken from the Sàn Cosme Convent**
Vista de México desde el conbento de San Cosme (sic)
Lith. & Pub by N. Currier,
Entered according to Act of Congress in the year 1848 by N. Currier, in the Clerk's office of the District Court of the Southern District of N.Y.
152 Nassau St. cor of Spruce N.Y.
Lithograph
47.3 × 31.5 cm.

34. **View of Veracruz taken from the Road to Mexico City**
Vista de Vera Cruz
Por el camino de México
Dessiné d' après nature par S. Sawkins
Imp. Lith. de Thierry Frêres, a París
Lithé. par A. St. Aulaire.
Rittner et Goupil. Boulevard.
Lithograph
47.3 × 31.5 cm.

35. **Aguascalientes**
Aguas Calientes (sic)
Views of Mexico.
D. T. Egerton. 1840
Lithograph
60.0 × 40.0 cm.

36. **Guadalajara's Main Square**
Plaza Mayor de Guadalajara
Viaje pintoresco y arqueológico sobre la parte más interesante de la República Mexicana
C. Nebel del.
Lith. de Lemercier, rue de Seine S.G. 55

Courtin lith
Lithograph
34.0 × 20.0 cm.

THE RURAL CONTEXT

MEXICAN ARTISTS

37. **VIII. Agricultural Chart**
VIII. Carta Agrícola
Atlas pintoresco e histórico de los Estados Unidos Mexicanos
A. García Cubas
Publicado por Debray Sucesores-México
Lithograph
68.5 × 52.0 cm.

38. **VI. Orographic Chart**
VI. Carta Orográfica
Atlas pintoresco e histórico de los Estados Unidos Mexicanos
A. García Cubas
Publicado por Debray Sucesores-México
Lithograph
68.5 × 52.0 cm.

39. **VII. Hydrographic Chart**
VII. Carta Hidrográfica
Atlas pintoresco e histórico de los Estados Unidos Mexicanos
A. García Cubas
Publicado por Debray Sucesores-México
Lithograph
68.0 × 52.8 cm.

40. **La Bota (Maltrata Peaks)**
La Bota. (Cumbres de Maltrata)
Album del Ferrocarril Mexicano
C. Castro pinó
Propiedad de Víctor Debray editor e impresor
Cromolitogó. por Sigogne
Lithograph
23.5 × 35.3 cm.

41. **Infiernillo**
Infiernillo
Album del Ferrocarril Mexicano
C. Castro pinó
Propiedad de Víctor Debray y Ca. editores e impresores.
Lithograph
35.0 × 23.5 cm.

42. **Chiquihuite Bridge**
Puente del Chiquihuite
Album del Ferrocarril Mexicano
C. Castro pinó
Propiedad de Víctor Debray, editor e impresor
Lithograph
23.0 × 35.0 cm.

TRAVELING ARTISTS

43. **The region of the oaks between Jalapa and Coatepec towards the Volcano of Orizaba**
The region of oaks between Ialapa and Quatepec towards the Volcano of Orizava (sic)
Mexico. Landscapes and popular sketches
M. Rugendas delt.
G.M. Kurz sculpt.
Druck & Verlag V.G.G. Lange in Damsdat
Engraving
11.0 × 18.0 cm.

44. **Plateau of Puebla**
Plateau of Puebla
Mexico. Landscapes and popular sketches
M. Rugendas delt.
John. Poppel sculpt.
Damstadt G.G. Lange
Engraving
18.0 × 10.5 cm.

45. **Near Caneles-Madre Monte**
Near Caneles-Madre Monte (sic)
México
John Phillips (s/f)
Day & Son lithrs. To the Queen
Lithograph
37.5 × 24.5 cm.

46. **Popocatepetl**
Popocatepetl
Mexico
John Phillips (s/f)
Day & Son lithrs. To the Queen
Lithograph
26.0 × 35.5 cm.

47. **Plan del Rio La Conducta**
Plan del Río. La Conducta
Views of Mexico
D. T. Egerton. 1840
Lithograph
60.5 × 42.5 cm.

48. **Monte Virgen**
Monte Virgen
Viaje pintoresco y arqueológico sobre la parte más interesante de la República Mexicana
C. Nebel del.
Lith de Lemercier a Paris
A. Joly lith.
Lithograph
38.5 × 26.3 cm.

THE INHABITANTS

MEXICAN ARTISTS

49. **Mexican Dresses**
Trajes mexicanos
México y sus alrededores
C. Castro y J. Campillo del. y lito.
México litog. Decaen editor. Portal del Coliseo Viejo.
Lithograph
23.5 × 33.0 cm.

50. **The Mexican Fandango**
El Fandango Mexicano. (El Jarave) (sic)
Litog. de M. Murguía
Iriarte inventó
Lithograph
37.5 × 24.7 cm.

51. **Mexican Dresses**
Trajes Mexicanos
México y sus alrededores
C. Castro y J. Campillo del. y lito.
México litog. Decaen editor. Portal del Coliseo Viejo.
Lithograph
23.5 × 33.0 cm.

52. **Mexican Dresses**
Trajes Mexicanos
México y sus alrededores
C. Castro y J. Campillo del. y lit.
México Litog. de Decaen editor, Portal del Coliseo Viejo
Lithograph
23.0 × 33.0 cm.

53. **Kitchen of the Saint James Friars**
Cocina de los P.P. Dieguinos de México
J. Cagide pintó
Lit. de M. Murguía y Ca.
H. Iriarte Litog.
Lithograph
21.0 × 15.5 cm.

54. a. **Court of the Convent of San Francisco**
Atrio del conbento de San Francisco (sic)
México y sus alrededores
Lithograph
15.0 × 22.5 cm.

54. b. **Interior of the Iturbide Theater**
Interior del Teatro Iturbide
México y sus alrededores
C. Castro del, y lito.
Litog. de Decaen editor, México.
Portal del Coliseo Viejo.
Lithograph
15.0 × 20.8 cm.

55. **The Typesetter**
El Cajista
Los mexicanos pintados por sí mismos
H. Iriarte y M. Murguía
Lithograph
24.0 × 14.5 cm.

56. **The Baker**
El Panadero
Los mexicanos pintados por sí mismos
H. Iriarte y M. Murguía
Lithograph
24.0 × 14.5 cm.

TRAVELING ARTISTS

57. **Mexico**
Mexique
Phillipoteaux del.
Engraving
11.8 × 14.0 cm.

58. **Soldiers and Proletarians**
Soldiers and Proletarians
Mexico. Landscapes and popular sketches
M. Rugendas delt.
G. M. Kurz sculpt.
Engraving
17.5 × 12.0 cm.

59. **The Shawl. Morning Dress**
La Mantilla. Traje por la Mañana
Viaje pintoresco y arqueológico sobre la parte más interesante de la República Mexicana
C. Nebel del.
Lith. de Lemercier r. de Seine S.G. N. 55
E. Lassalle lith.
Lithograph
36.5 × 26.3 cm.

60. **Water bearer**
Aguador. Porteur d'eau
Costumes et Moeurs de Mexique
Claudio Linati (s/f)
London: Printed & Published by Engelmann, Graf, Coindet & Co. 14, Newman Septr. 1830
Lithograph
16.0 × 20.0 cm.

61. **Indian from Chapultepec**
Indien de Chapultepec
Galerie Royale de Costumes
P. Blanchard Pinxt.

Lithograph
33.2 × 24.0 cm.

62. **Women from Puebla**
Poblanas
Viaje pintoresco y arqueológico sobre la parte más interesante de la República Mexicana
C. Nebel del.
E. Lassale lith.
Lith. de Lemercier
Lithograph
36.5 × 26.5 cm.

63. **Indian women from the Mountains to the South East of Mexico**
Indias de la Sierra al S.E. de México
Viaje pintoresco y arqueológico sobre la parte más interesante de la República Mexicana
C. Nebel Pinxt.
Lith. de Lemercier a París
Lenhert lith.
Lithograph
38.0 × 27.5 cm.

64. **High Class Mexicans**
Mexicains de Haute classe
Atlas Historique
Lith. de Marlet
Lithograph
18.5 × 10.0 cm.

MAJOR 19TH CENTURY MEXICAN ARTISTS AND LITHOGRAPHERS REPRESENTED IN THIS EXHIBITION

NAME	*BIOGRAPHICAL DATA*	*MAJOR WORKS*
Casimiro Castro	(1826-1889) Was born and died in Mexico City. Illustrator, lithographer and painter. Studied with Pedro Gualdi. Director of the printing house Decaen (1880). Traveled to Europe in 1885, where he did some drawings, as well as paintings in oil and watercolor. Married to Soledad Decaen. Produced advertising brochures.	Collaborated in the following books: *Antonio y Anita o los Nuevos Misterios de México,* in which he lithographed several drawings by F. Riviere. *México y sus Alrededores (Mexico and surrounding areas).* *Album del Ferrocarril Mexicano* (Album of the Mexican Railroad).
Hesiquio Iriarte	(1820-1897) Was born and died in Mexico City. Began engraving in the workshop of Manuel Murguía, in 1847. In 1864 was in charge of illustrating the publication *"Memoria de los Trabajos Ejecutados por la Comisión Científica de Pachuca"* (Report on the work done by the Pachuca Scientific Commission).	Collaborated in the following books: *México y sus Alrededores* (Mexico and surrounding areas). *El Libro Rojo* (The Red Book). *Album de las Batallas* (Album of Battles). Collaborated in the following newspapers: *El Gallo Pitagórico, La Orquesta, El Iris.* Collaborated in the following magazines: *El Renacimiento, El Artista.*
Santiago Hernández	(1833-1908) Was born and died in Mexico City. In 1847 joined the Military Academy. Participated in the defense of the Chapultepec Castle, where he was taken prisoner until 1848. During the French intervention, founded several newspapers, and turned out to be an excellent caricaturist and lithographer.	Collaborated in the following books: *La Historia del Ferrocarril Mexicano* (The history of the Mexican Railroad). *El Libro Rojo* (The Red Book). Collaborated in the following newspapers: *El Espectador, El Perico, La Orquesta, El Palo Ciego, El Hijo del Ahuizote.*

NAME	*BIOGRAPHICAL DATA*	*MAJOR WORKS*
Manuel Murguía	(1807-1860) Was born and died in Mexico City. In 1847 founded the publishing house M. Murguía, which produced many calendars illustrated with scenes of manners.	Collaborated in the following books: *Los Mexicanos Pintados por sí mismos* (The Mexicans painted by themselves). "El Periquillo Sarniento", 6th edition. Collaborated in the newspaper: *Pata de Cabra.* Special collaboration: First edition of the National Anthem (1845).
José María Villasana	(1840-1904) Was born in Veracruz, and died in Mexico City. Journalist and caricaturist. One of the founders of the newspaper *El Ahuizote.* Taught drawing at the National Preparatory School. Was a Representative at the Federal Congress.	Collaborated in the magazine: *México y sus Costumbres* (Mexico and its customs). Collaborated in the following newspapers *El Ahuizote, La Orquesta, El Mundo Ilustrado.*

MAJOR TRAVELING ARTISTS WHO VISITED MEXICO IN THE 19TH CENTURY AND ARE INCLUDED IN THIS EXHIBITION

NAMES BIRTH AND DEATH DATES, NATIONALITY	*TIME IN MEXICO*	*MAJOR ACTIVITY*	*MAJOR WORKS*
George Ackermann (1787-1843) English	?	Painter.	
William Bullock Scottish	1822	Naturalist, antique dealer and researcher.	*A Six Month's Residence and Travels in Mexico, with Plates and Maps,* 1824. *Atlas Historique* (Historical Atlas), 1825.
William Bullock Jr. Scottish	1822	Lithographer and watercolor painter.	*A Six Month's Residence and Travels in Mexico, with Plates and Maps,* 1824. *Atlas Historique* (Historical Atlas), 1825.
Frederick Catherwood (1799-1854) English	October 1839-1840 October 1841-1842	Architect, illustrator and painter.	*Incidents of Travel in Yucatán.* 1841. *Views of Ancient Monuments in Central America, Chiapas and Yucatán.* 1844.
Daniel Thomas Egerton (1797-1842) English	1830-1836 1841- Dies in Mexico in 1842	Painter.	*Views of Mexico.* 1840.
Pedro Gualdi Italian	1836-?	Scenographer and lithographer. Teacher of perspective, easel painter.	*Monumentos de México* (Mexican Monuments). 1840.

NAMES BIRTH AND DEATH DATES, NATIONALITY	*TIME IN MEXICO*	*MAJOR ACTIVITY*	*MAJOR WORKS*
Claudio Linati (1790-1832) Italian	September 1825-1826 1832. Dies in Tampico, Mexico.	Engraver, lithographer; introduces lithography in Mexico; writer.	Newspaper *Iris,* 1826. *Costumes Civils, Militaires et Religieux du Mexique.* (Mexico's civil, military and religious costumes), 1828. *Costumes et Moeurs du Mexique* (Costumes and Manners of Mexico), 1830.
Karl Nebel (1805-1855) German	1829-1834	Architect and illustrator.	*Viaje Pintoresco y Arqueológico sobre la parte más interesante de la República Mexicana* (Picturesque and Archaeological Trip to the Most Interesting Part of the Mexican Republic) 1836. *The War between the U.S. and Mexico.* 1851.
John Phillips English	c. 1846	Lithographer and illustrator.	*Mexico,* 1848.
Johann Moritz Rugendas (1802-1858) German	1831-1834	Painter and Illustrator.	*Voyages Pittoresque dans Le Brasil (Picturesque Trips in Brazil), 1827. Mexico: Landscapes and Popular Sketches,* 1859.
James Gay Sawkins (1806-1878) English	?	Geologist, illustrator and watercolor painter.	
Emily Elizabeth Ward (1797-1860) English	October 1823-1824. 1825	Illustrator.	*Mexico in 1827.* 1828. *Six Views of the Most Important Towns and Mining Districts upon the Tableland of Mexico.* 1829.

ILLUSTRATED BOOKS ON MEXICO BY THE MEXICAN ARTISTS REPRESENTED IN THIS EXHIBITION THROUGH SOME OF THEIR WORKS

GENERAL INFORMATION		*DESCRIPTION AND CONTENT*
Album de las Batallas. (Album of Battles). Published in Mexico.	Subject	• Historical.
	Illustrations	• Hesiquio Iriarte and José María Villasana.
	Content	• The history of Mexico as seen through the battles fought by General Porfirio Díaz in the 19th Century.
Album del Ferrocarril Mexicano. (Album of the Mexican Railroad). Published in Mexico by Victor Debray y Co. Editores 1877.	Subject	• Urban and rural landscapes.
	Illustrations	• Casimiro Castro, lithographed by the artist A. Sigogne.
	Content	• Description of the roads and regions traveled by the railroad from the Port of Veracruz to Mexico City. Contains 24 chromolithographs, with descriptions by Antonio García Cubas.
Album Mexicano. (Mexican album). Published in Mexico by Debray Sucesores.	Subject	• Monuments, landscapes, scenes of manners.
	Illustrations	• Casimiro Castro, A. Gallice, M. Mohar, E. Pérez and J. Alvarez
	Content	• Weekly publication whose objective was to make known the real Mexico and its monuments, as well as, scenes of Mexican manners. Contains 28 lithographs.
Atlas Pintoresco e Histórico de los Estados Unidos Mexicanos. (Picturesque and Historical Atlas of the United Mexican States). Published in Mexico by Debray Sucesores, in 1885.	Subject	• Political, ethnographic and ecclesiastical division of Mexico; communication networks, public schooling, orography, hydrography, agriculture, mining, topography; Valley of Mexico and area surrounding Mexico City; archaeology, and history of Mexico.
	Ilustrations	• Miguel R. Hernández, Vicente Calderón, Félix Parra, Francisco Mendoza and Santiago Hernández.
	Content	• Study of various aspects of the country; illustrated with 13 plates; text by Antonio García Cubas.

GENERAL INFORMATION		*DESCRIPTION AND CONTENT*
El Libro Rojo. (The Red Book). Published in Mexico by Díaz de León and White Editores in 1870.	Subject Illustrations Content	• Various episodes in the history of Mexico. • Hesiquio Iriarte, Santiago Hernández and Primitivo Miranda. • A description in 37 chapters, followed by 38 lithographs of bloody episodes in the history of Mexico, between the years of 1520 and 1867. The text is written by Vicente Riva Palacio, Manuel Paymó, Juan A. Mateos and Rafael Martínez de la Torre.
México y sus Alrededores (Mexico and Surrounding areas). Published in Mexico by Establecimiento Litográfico Decaen, in 1855-1856.	Subject Illustrations Contents	• A collection of monuments, costumes and landscapes. • Casimiro Castro, Luis Auda, G. Rodríguez and José Campillo, under the direction of Decaen Editores. • Description illustrated by 40 lithographs, of various social classes, their occupations and milieu. The texts are written by: Marcos Arroniz, José Ma. Roa Bárcena, José T. de Cuellar, Francisco González Bocanegra, J. M. González, Hilario Frías y Soto, Luis G. Ortíz, Manuel Paynó, Anselmo de la Portilla, Vicente Segura, Francisco Zarco and Aniceto de Zamacois.

ILLUSTRATED BOOKS ON MEXICO BY THE FOREIGN ARTISTS REPRESENTED IN THIS EXHIBITION THROUGH SOME OF THEIR WORKS

GENERAL INFORMATION		*DESCRIPTION AND CONTENT*
Atlas Historique. (Historical Atlas). Published in Paris by Alexis Eymery, in 1824.	Subject Illustrations Content	• Manners, architecture, carthopgraphy, landscape and archaeology. • William Bullock Jr., lithographed by Marlet. • Brief commentary a selection of old maps, ethnography, landscapes, cities and archaeology. Contains 20 lithographs. The text is written by William Bullock. Sr.
Customes et Moeurs de Mexico (Costumes and manners of Mexico) Published in London in 1830. Printed by Englemann, Graf. Coindit & Co. The plate exhibited corresponds to this 2nd edition. The 1st edition was entitled *Costumes Civiles, Militaires et Religieux du Mexique* (Mexico's civil, military and religious costumes). It was published in Brussels in 1828.	Subject Illustrations Content	• Manners. • Claudio Linati. • The plates represent a selection of the civil, religious and military garments which were used in Mexico at the time the artist visited the country. The first edition contains 48 lithographs; while the second edition contains 33. The text, written by Linati himself, describes each individual lithograph.
Egerton's Views in Mexico Published in London in 1840. Printed by James Holmes.	Subject Illustrations Content	• A description of Mexico. • Daniel Thomas Egerton. • The artist points out the most notable features of the scene represented in each plate, indicating the country's characteristics. Includes 12 lithographs; the text is written by the artist himself.
Mexico. Published in London in 1848 by E. Atchley. Lithographs printed by Day & Son. This book was part of a series of publications entitled *Library of Fine Arts.*	Subject Illustrations Content	• Landscapes and architecture of Mexico. • John Phillips, lithographed by A. Rider. • A description of landscapes, cities and monuments. Contains 26 lithographs and the text describing them.

GENERAL INFORMATION		*DESCRIPTION AND CONTENT*
Mexico. Landscapes and Popular Sketches. German version published in Berlin in 1855. English version published in London in 1859, and in New York in 1860. The works shown in this exhibition correspond to the English version published by D. Gaspey, Truber & Co.	Subject Illustrations Contents	• Scenes of manners and Mexican landscapes. • Johan Moritz Rugendas, engraved by W. Lang, G. M. Kurz and John Poppel. • The plates show Mexican landscapes, as well as some cities and popular characters. Contains 18 engravings; the text is written by Karl Christian Sartorius.
Monumentos de Méjico. (Mexican Monuments). Published in Mexico in 1841 by the lithographic shop of Masse and Decaen.	Subject Illustrations Content	• Architectural outlook. • Pedro Gualdi. • The plates show some of the most important buildings in Mexico City. Contains 12 plates with their corresponding printing descriptions.
Six Views of the Most Important Towns, and Mining Districts, upon the Tableland of Mexico. Published in London in 1829 by the company of Henry Colburn.	Subject Illustrations Content	• Description of 6 cities and mining centers • Emily Elizabeth Ward, engraved by John Pye. • The plates depict important cities in Mexico, and some mining centers. The artist shows a keen awareness in portraying the characteristics of each place. Contains 6 engravings and written descriptions.
Views of Ancient Monuments in Central America, Chiapas and Yucatán. Published in 1844	Subject Illustrations Content	• Archaeology. • Frederick Catherwood. • Illustrations of the Mayan archaeological sites in the Southeast of Mexico and Central America. Contains 25 lithographs. The text is written by John Lloyd Stephens.

GENERAL INFORMATION	*DESCRIPTION AND CONTENT*	
Viaje Pintoresco y Arqueológico sobre la Parte más Interesante de la República Mexicana. (Picturesque and Archaeological Trip to the most interesting Part of the Mexican Republic). Published in Paris in 1836. The first edition in Spanish appeared in 1840. The works shown in this exhibition correspond to the earlier publication. The lithographs were printed in the workshops of Lemercier Bernard & Cia., Federico Mialhe, Arnout, Emille Lasalle and Bernard y Frey.	Subject	• Manners, architectural and archaeological aspects, and landscapes of Mexico.
	Illustrations	• Karl Nebel. Cuvillier and Lenhert collaborated in the lithograph's architectural themes and characters, respectively.
	Content	• The plates show scenes of manners, archaeology, landscapes and architecture of Mexico. Contains 50 lithographs. The text is written by the artist.

Abbreviations

Cromolitog^{o}.	Chromolithographer. Chromolithograph; picture printed in color using the lithographic process. This is a 19th Century term coined by G. Engelmann in 1817. Chromium = metal. Polychrome lithography made with plates of metal; this technique allowed a larger number of prints, which made it specially suitable for commercial purposes.
del., del^{t}.	To draw. Draftsman. Indicates the author of the drawing which has been engraved or lithographed.
dib., dib^{o}.	To draw. Draftsman.
direxit.	Director; indicates the artist supervising the work.
ed., edit^{r}.	To publish. Publisher. The person responsible for the printing of a work for publication or distribution. Also the edition of prints of the same design authorized by the artist. Presently this information is given with two numbers, such as 25/50, indicating print # 25 of a total of 50.
fig.	Indicates the person who created the composition.
i., im., imp., impr., imprim.	Print. Printing. Printer.
impta.	Printing shop. Art of printing.
lit., lit^{o}., lit^{a}., litog.	Lithography. Printing process based on the mutual rejection of water and grease, invented by Alois Senefelder C. 1798. The image is drawn on a stone with pencil or ink treated with grease, so that the greasy area retains the ink and the wet area repels it. The printing is done from a plane or smooth surface (planography), in contrast with the engraved or embossed surfaces of prints done from metal or wood plates.
lith., liths., lithog., lithrs.	Lithographer.

pin[6]., pinx., pinxt.	To paint. Painter. This term indicates the author of the painting which served as the model for the engraving or lithograph. It also indicates that the work was based on a painting, rather than on a design specifically meant for an engraving or lithograph.
sc., sculp., sculpt.	Engraving, carving, chiselling, engraver.
sucs.	Sons of; and sons. It is usually part of the name of the publishing house.
s/f	Not signed. This abbreviation is used next to the name of the known author of a work, who did not sign it.
Tb.	Translated title.

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Images of Mexico

With the genuine desire of making history out of feelings, discoveries and personal experiences, the human being had the need to find ways of expression like art, to record his memories faithfully.

Numerous men with different sensibilities and talents have passed through Mexico. All of them have left a trace of their art and spirit and have shared their astonishment for the complexity and richness of all and every one of the periods that shape our national memory, leaving to posterity a legacy of interesting documents and masterpieces which spread out the inherent features of Mexican traditions. In a permanent effort to enhance the different cultural aspects of the country, the Federal Government, through the Foreign Affairs Secretariat, present at this exhibition, a series of Mexican images created by foreign and Mexican artists of the past century.

There exists a great afinity between the themes in which the artists of the 19th Century were interested in, and those which actually attract the attention of countrymen and strangers. The Tourism Secretariat, willing to promote the authentic national values, has decided to support this cultural program by financing the production of this catalogue.

The valuable heritage of natural, archaeological, historical, architectural and human resources pictured in these masterpieces, remain in present day Mexico, that stands progressive over its vast geography.

Mexico's past is still alive and at the disposition of all who, like the travelers of the 19th Century, are interested to discover the enchantment and richness of its natural and cultural resources.

The exhuberant vegetation that impressed Karl Nebel is at hand for the contemporary traveler, in areas as Veracruz and Chiapas.

The mayan edifications that attracted Frederick Catherwood, had been investigated and restored, providing an interesting tour through the Southeast part of the country. The archaeological pieces that astonished William Bullock, are presently exhibited in splendid Mexican museums of international renown.

The colonial cities of great beauty like Puebla, Guadalajara and Aguascalientes, just to mention some, were the inspiration of artists such as Daniel Thomas Egerton, Casimiro Castro, John Phillips or Samuel Sawkins. Presently, these places are awaiting visitors offering their monuments and traditions within a comfortable frame of modern tourism.

The inhabitants of Mexico, admirable human beings, who knew how to overcome difficult times and respond with faith and effort to the challenge of their destiny, were inmortalized on engravings and lithographies like the ones of Claudio Linati, Hesiquio Iriarte or Johann Moritz Rugendas. The variety of jobs, professions, attitudes, tastes and clothings, in many cases, have survived.

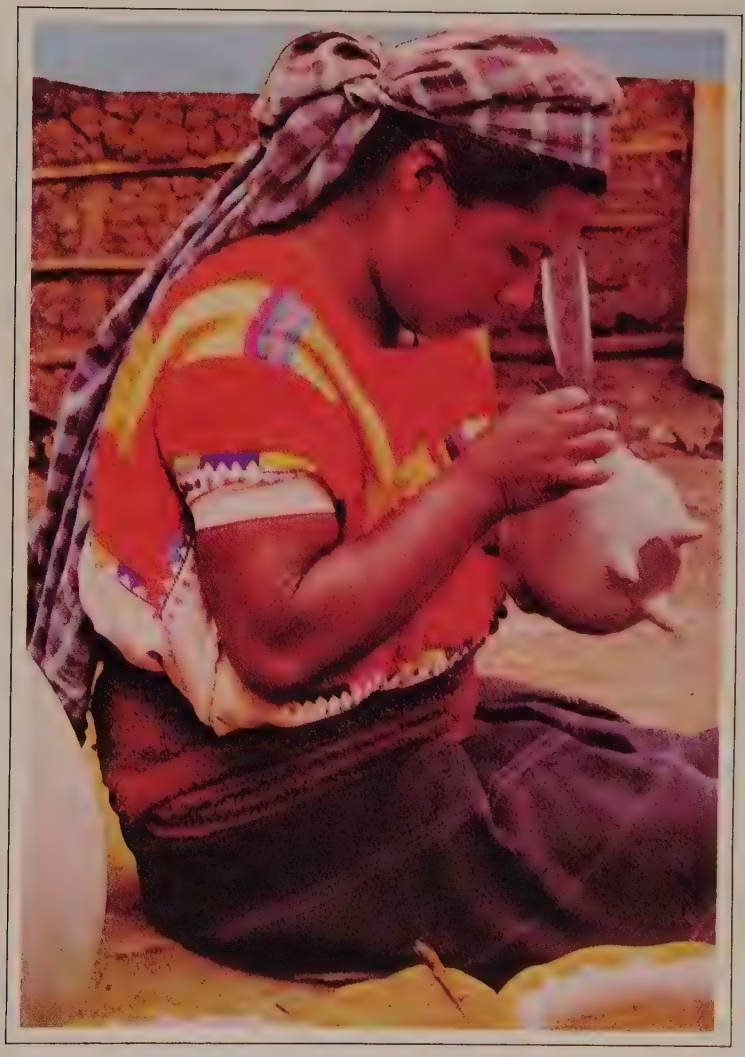
The progress of Mexico is undeniable. The multiple works of economic infrastructure and its vast natural resources, turn our country into a nation of growth and development.

Through the sponsoring of this catalogue, the Tourism Secretariat joins the Foreign Affairs Secretariat —promoter of this exhibition— and Banco de México —owner of this collection— to render Mexico a homage, by contributing to the knowledge of its art and history.

Tulum Archaeological site.

Areal view of Taxco, Guerrero.

Ixtaccíhuatl. View of the volcano.



Crafstsman of the State of Mexico

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